MEMBERS EXCHANGE

Publication of the American Medallic Sculpture Association
Web site: http://www.amsamedals.org Email: info@amsamedals.org

Fall 2007, Volume 20, Number 3

Fall Greetings:

I'm still processing all of the experiences I had while attending the FIDEM Congress in Colorado Springs last month. In addition to quite a number of lectures that spanned a great deal of different interests for attendees, the interaction with AMSA and other FIDEM members was, for me, as enjoyable as anything the ANA had planned for the congress. There were quite a few AMSA folk that I had known by their work only and this was a chance to finally meet them and connect the work with the artist.

Spending time with those museum curators who have been collecting our works for years was also one of the highlights of the trip. Philip Attwood of the British Museum and Marie Astrid Voisin of the Royal Coin Cabinet in Stockholm were both charming and informed members of the congress. Both presented very interesting lectures as well.

I'm always amazed at the depth of some members' knowledge of medallic art. Even though I've been making medallic sculpture for quite a number of years, it still surprises me that there are academics who have literally devoted their lives to accumulating knowledge and appreciating such an individual and unique art form. Somehow, for me, the act of making a medal overrides all other considerations. Deciding what to say and how to say it is enough. What happens after that is just not part of my process. Fortunately for the rest of us, there are those who pay attention to our efforts and consider them of some importance. The experience of this congress has also made me want to collect medals on a small scale, something I've been resisting of late after assessing how much stuff I had to move last year when I relocated back to the east coast. Still, they are fairly small and don't take up too much space….

The photographs of the exhibition in this issue will give you an idea of how many pieces are on display at the ANA museum. I think the final tally was about 1400! That's a lot of visual information to digest and file in our minds eye for future use. All in all, this encounter has made me realize the importance of attending a FIDEM congress whenever possible. In the future I'll make every effort to be part of such a gathering again. Being surrounded by those who make, collect and both appreciate and respect medallic sculpture is an invigorating life event! I honestly can't remember having such a great time.

…… Jim Licaretz, AMSA president

The official opening reception at the ANA. On the left: Cory Gilliland, USA, Helder Battista, Portugal, Carolien Voigtmann, the Netherlands.and Carlos Baptista da Silva, Portugal.

On right:
Edmund Moy, US Mint Director and Keynote Speaker at the Congress Opening Ceremony being presented with the winning FIDEM at 70 medal by FIDEM President Carlos Baptista da Silva.

Below: Ilkka Voionmaa, FIDEM president elect, Cory Gilllland, vice-president elect, Carlos Baptista da Silva, outgoing president and Jeanne Stevens-Sollman, vice-delegate for the USA.

ART MEDAL WORLD CONGRESS FIDEM XXX

COLORADO SPRINGS , USA , SEPTEMBER 19-22, 2007

On September 19, the congress was opened with Mr. Kenneth Bressett from Money Museum as the Master of Ceremonies. The speakers were Barry Stuppler, ANA President, Mr. Carlos Baptista da Silva, FIDEM President, and Dr. Lars O. Lagerqvist, FIDEM Honorary President. The Keynote Speaker was Mr. Edmund Moy, US Mint Diretor. The afternoon session speakers were Peter van Alfen, Robert W. Hope and Stephen Scher.

The Opening of the Exhibition at the ANA Money Museum took place in the afternoon followed by a reception. FIDEM XXX Parallel Exhibition of medals by 14 sculptors from 14 countries who had reached the age of 70 or more, was opened at the same location

The Grand Prix was announced at the Opening. It was awarded Mr. Helder Batista from Portugal for all his art medals displayed in the exhibition. An Honorable Mention was awarded Mr. László Szlávics Jr. from Hungary.

On September 20, there were three parallel lecture sessions and in the afternoon buses took the participants to an Arts Business Center and to a barbeque in the magnificent Garden of the Gods.

Friday September 21 was dedicated to six different lecture sessions. In the evening the congress was invited to the Money Museum to the public opening of the exhibition and to Fine Arts Center where Mr. Otakar Dušek from Czech Republic gave a lecture on his medallic art. The event was followed by a reception.

On Saturday, September 22, the General Assembly confirmed the new Statutes for FIDEM and elected the new Executive Committee, the Consultative Committee and nominated the new delegates. Mr. Ilkka Voionmaa, Finland, was elected President and Ms Maria Rosa Figueiredo, Portugal, was elected General Secretary. Mr. Claude Arthus-Bertrand was elected Honorary Member of FIDEM.

The Closing Reception and Banquet was held at Cheyenne Lodge at the Broadmoor hotel. The new FIDEM At 70 - medal was given to Mr Kenneth Bressett, ANA, Mr Carlos Baptista da Silva, the Past President of FIDEM, Dr. Lars O. Lagerqvist, the Honorary President of FIDEM. It was also awarded Mr. Claude Arthus-Bertrand, Honorary Member of FIDEM, former President Mark Jones and former Vice-Presidents Mariangela Johnson and Pierre Zanchi, who were not present. Mr Edmund Moy, US Mint Director had received the medal at the Opening Ceremony. The Grand Prix, the FIDEM At 70 -medal and 2000 euros, was given to Mr. Helder Batista. Diplomas were distributed to the three prize winners and the seven who had reached the second stage of the FIDEM At 70 -medal competition.

FIDEM AT 70" - - art medal competition for FIDEM artist members.

The competition was to find a two-sided medal celebrating the ethos of FIDEM's support of the art of the medal and the jury chose a medal by Allesandro Verdi of Italy to commemorate FIDEM's 70th anniversary. The jury liked the medal's timeless quality, particularly the exuberance of the male figure on one side and the floral motive on the other, which represents the way FIDEM has grown and matured.

The competition took place in three stages. In the first stage designs were submitted as drawings on paper with a short explanation of the idea behind the design. The jury that met in September 2006 in Budapest, Hungary narrowed the field to 10 semifinalists, then selected three drawings to be rendered in plaster. The jury considered the plasters in early 2007 and chose Alessandro Verdi's work. The 10 semifinalists received prizes and the three finalists were recognized for their achievements. The members of the jury were Mr Carlos Baptista da Silva, Portugal, Ms Cory Gillilland, USA, Mr Guus Hellegers, The Netherlands, Ms Eniko Szöllössy, Hungary, Ms Marie-Astrid Voisin, Sweden, and Mr Ivan Mirnik, Croatia.

The secretary of the jury was Mr. Ilkka Voionmaa, Finland.

The Post-Congress Tour trip departed on Sunday September 23. to Santa Fe and returned on Wednesday 26. All in all, it was a beautiful congress. Everything went smoothly, lectures held a high standard and the medals exhibited gave a fine overall picture of medals produced in the world after the FIDEM XXIX Congress in Seixal 2004. All the lectures given at FIDEM XXX will be published in the Médailles in due course.

The host of the congress was the American Numismatic Association (ANA) whose website is: <www.money.org>

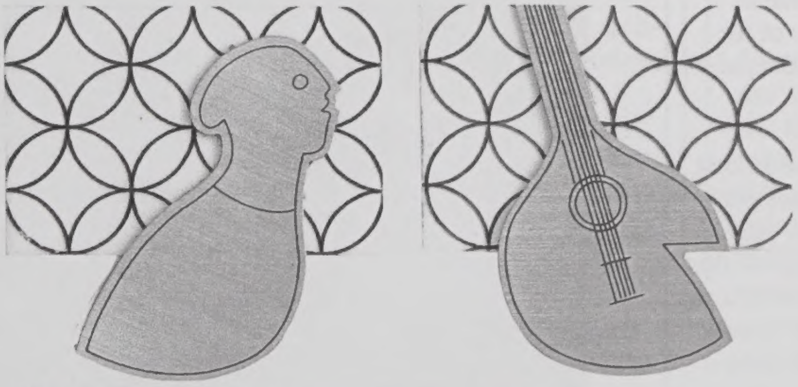
This report is from the official FIDEM website.

Entrance to the ANA Museum

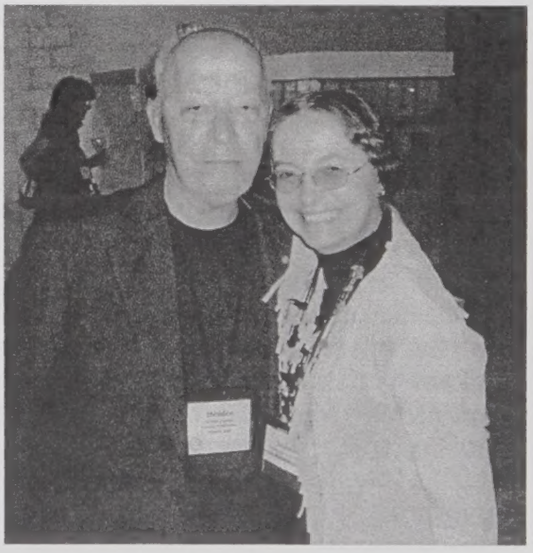
Visitors crowding in to see the FIDEM exhibition at the official public opening reception.

FIDEM exhibition at the ANA Museum

"Many Look; Few See"
In memory of Irving Mazze by Eugene Daub, obverse bronze, 2006. Irving was a founding member of AMSA that died in August 2005



Above: "My Song Shall Sow through the World's Every Part", bronze and acrylic, 2006 by Helder Batista of Portugal who was this year's reciepient of the 'FIDEM at 70' medal award. On the right is Batista with Jeanne Stevens-Sollman, U.S vice-delgate to FIDEM.



DICK JOHNSON REPORTS FROM

THE COLORADO SPRINGS FIDEM CONGRESS

Dick Johnson writes: "Art medals of the world are alive and depending upon who you talk to they may also be said to be 'alive and well.' The major art medal event in America for decades took place at the 30th FIDEM Congress held at Colorado Springs September 18th to 22nd, an event usually held every other year in Europe.

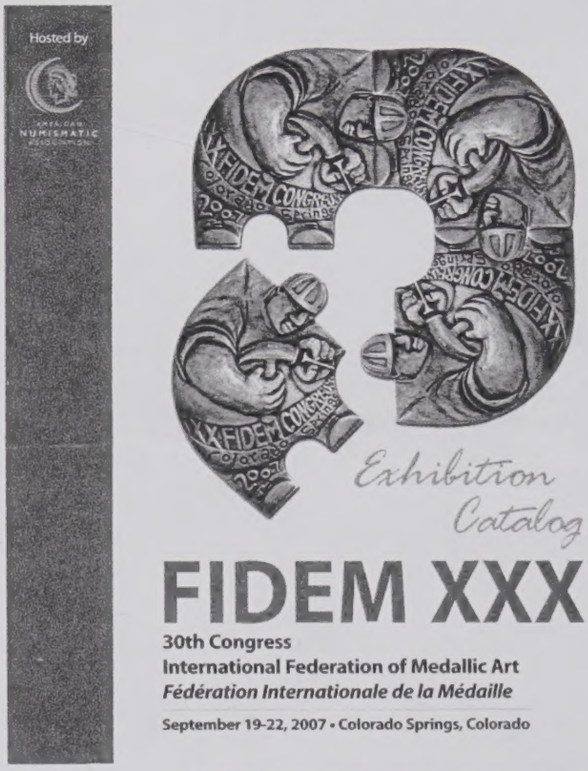
An exhibition of 1,500 medals from artists in 32 countries were on display in the exhibition gallery of the American Numismatic Association headquarters building (with lectures at the nearby Antlers Hilton Hotel). Well lighted exhibit cases displayed medallic items in a range of compositions from wood to gold. But a preponderance of mixed media seemed to dominate the international exhibit, as were medallic themes, art styles, shapes, attachments, patinas and sheer visual delights. The word 'wow' can never be overused at an art medal exhibit.

The official medal of the event was revealed -- and offered for sale -- a stunning art medal of extreme creativity. A complete medal is presented in a single medal. But with a rearrangement of up to four specimens of the same medal five different layouts can be achieved. The medal was struck in arc shape with a male head on the obverse and a female head on the reverse to fit a notch at the base. The medal is the invention, design and modeling of Sarah Peters of Falmouth, Massachusetts, who is new to art medals. Tip to collectors: buy four medals as the charm is to rearrange the medals in a new pattern each time.

A massive catalog covered every one of the 1,500 medals with a bonus 'FIDEM at 70' parallel exhibit. The main exhibit contained the recent work of world medallists in this permanent form of hand-held art --numismatics contribution to glyptic art. The parallel exhibit contained 150 medals of exceptional medallic work of the past. The latter were in color in contrast to the black-and-white illustrations of the main exhibit. The 373-page catalog was a credit to the publications department of ANA who prepared it.

A new feature of this FIDEM was a Saturday bourse among artists. This was dominated by American and Canadian artists who could easily transport medals for sale. Only one European artist, Czech Otakar Dusek, took advantage of this as other art medallists perhaps did not wish the hassle of customs and toting a heavy load of potential sale items. Dusek also gave a slide presentation of his medal of Czech president dissident Vaclav Havel, at the Colorado Springs Fine Arts Center next door to ANA on Friday evening.

Sarah Peters FIDEM medal given to each participant of the congress



Exhibition catalog front cover

Banquet: Jeannie Stevens Sollman and Kenneth Bressett, editor of the Red Book and author of numerous numismatic publications.

FIDEM Exhibit Analysis

30th Congress Colorado Springs 2007

This report is solely the opinion of the author and does not reflect the view and opinion of the American Medallic Sculpture Association, its newsletter editor and its board of directors.

By D. Wayne Johnson

IN 1987, when FIDEM was last in the United States – also at ANA in Colorado Springs – I examined every medal in that exhibition and ranked it. As a medal dealer at that time I had insight into what medals were purchased and why. This included past medals as well as new issues. Also my auction sales gave me insight into the value collectors and medal buyers were placing on medals that determined their bids. They were, in effect, voting with their dollars.

Reasons to buy were predominantly ***topical interests.*** Since a person cannot collect everything, most medal collectors acquire specimens for their collection by a self-chosen ***topic*** (called a ***thematic*** in England). Thus an item that they felt was within their topical interest was a candidate to add to their collection and subject to their bid. The competition among other collectors seeking the same item determined the final price in an auction.

There were other reasons as well, some were obvious, some more subtle. I had developed an intuition, a gut feeling if you will, for what is ***popular,*** what appealed to my customers, most of which were Americans. My numeral ranking from zero to ten was, in effect, a gauge of popularity.

I felt what would appeal to Americans would also appeal to other medal collectors around the world.

Methodology of medal ranking. In my mind I would start at a midpoint – 5 – and add or subtract points to reach a rating from 0 to 10. Good design, innovation, creativity, multiple topical interest, beauty, technical perfection, appropriate inscription, theme development would all add points.

Lack of originality, poor design, little innovation or creativity, not using medallic characteristics to their fullest, lack of inscription, weak development of theme would all deduct points. If I felt the item did not fit a rather liberal definition of an art medal and had any of these negative characteristics I would class it a zero, it just would not appeal to a medal buyer. Granted my decision was arbitrary, but it is based on nearly half a century's experience dealing with medal enthusiasts and their buying habits.

2007 FIDEM Medals Ranked By Country

Australia. About as mediocre as you could find. Rankings of Australian medals ranged from 3 to 7, with a total 74 points for 15 medals with a very average **4.93**. Medals from Australia lacked strong topical themes. Most were uniface, only two had two sides. Best medal in this critic's opinion was Rita Pearce's *Nature Formed My Native Land* (AU10). Such a shame, there are excellent medallic artists in Australia.

Belgium had a firm, rather than an individual artist, submit two entries, one a powerlifting sports award medal with very mechanical lettering. A healthy 22 individuals exhibited to bring this nation's total to 41 medals (of 197 points) for a **4.85** ranking. A 50th anniversary medal of a numismatic organization displayed a nude female on the obverse in a well-executed medal by Beni de Backer (BE10-11). A spooky medal by Francine Somers (with seven scary heads) lost points because it was hardened clay (BE42) – as if it wasn't completed – had it been cast in metal it would have added a point or two. Two excellent calendar medals, two numismatic and a wide variety of other topics were represented with anniversary medals most numerous.

Bulgaria. The most creative medal from Bulgaria was Elena Kafdejiyska's *Sigmund Freud* (BU20-21) on his 150th anniversary, the only two-sided medal of this country! Teodora Draganova found interest in the cross sections of wood stems forming open and filled circles (not permanent, no inscription, not reproducible, is this medallic art?). Sixteen artists exhibited 30 medals for a **4.0** ranking.

Canada was a surprise for winning the bronze in my ranking, after Italy and France, long-time leaders in the art medal field. Canada's 20 artists exhibited 46 medals for a high **6.1** ranking. Not only were Canadian artists in their top form, but they adhered to the recommended theme with nine medals of Reconstruction motif! Of note, all four of Dr. Alexander Husveti's medals (CA17-24) were two-sided with strong themes: Cancer (medicine), Freud, Piccasso, all a collectors' delight. Headless figures appeared on Holly Atkinson's *Natural Disasters/ Genocide* (CA1-2). Yoshiko Sunahara used silver and aluminum for *Rescued From the Tsunami* (CA54), the country's only multi-media entry.

But the most dramatic of all Canadian medals was Uga Drava's [Hans Christian] *Andersen* (CA14-15) with bold silhouette letters jutting out from the flan of the medal around the edge. The name is spelled twice, starting at the top, proceeding downwards, forward and backwards, so it can be accurately read from both sides. Innovative! (But I wouldn't want to hold it in my hand – I'll bet those sharp letter corners could puncture skin – like one person said it would be like holding a circle sawblade!)

Croatia. Medallists of this country made ample use of portraits and topical interests for the medals they created. More than two-thirds had a strong topical characteristic, four of religious theme, two scientists, two authors, one of numismatic interest, the customary award and anniversary themes among half dozen other topics. If I had to choose one portrait it would be Durdica Kovacicek's *Nikola Tesla* (CR7). But not one medal had two sides – all Croatian medals were uniface! A respectable 14 artists represented this country, they entered 26 medals and earned a **4.15** rating

Czech Republic. Fifteen Czech art medalists displayed 39 medals for an above average **5.46** rating. I liked Jiri Venecek's bold portrait of the many-lined face, *Czech Author Bohumil Hrabal* (CZ38) with replicated author's signature. Karel Zeaman's struck silver medal of *Mozart* (CZ45-46) bore musical instruments and symbols surrounding the composer's portrait in an oval cameo. Miroslava Nova's *Svedsky Bridge* (CZ27) portrayed the river as open work vertically with two bridges holding the two river banks together on the uniface medal. Artist Otakar Dusek – who gave the featured speech at the 30th FIDEM Congress – exhibited his noted work, *The Dissident Vaclav Havel President of the Czech Republic* (CZ2). The artist had the president place a thumb print within a capsule of the medal. While innovative, this is not new to art, as sculptors have pressed a thumbprint into clay before their bronzes have been cast (to identify casts made only during the artist's life). Even so, this author observed the sale of this medal in excess of a thousand dollars U.S. at the bourse for artists during the last day of the Congress. Evidence of collectors' acceptance!

Denmark. The minimalism of the symbols on the 60th anniversary medal of the Danish Liberation after World War II is lost on Per Arnoldi's and Bent Jensen's entry *5 May 1945-2005* (DE1). I don't see the celebration in the flight of three birds for such an important event. For someone whose grandmother came from Denmark, I am embarrassed for the Danish exhibit. I can only take solace in the nice Hans Christian Anderson medals by Bent Jensen and Jan Arne Petersen. The three artists exhibited six medals earning a **4.5** rating.

Finland had a robust 35 medals exhibited by 24 artists earning a midpoint rating of **5.0.** And 28 of those medals were two-sided! Second highest (after Ireland with 100%). So many notable medals: The Northern Lights on Heikki Haivaoja's *Northern Sky* (FI4-5) a medal from the Art Medal Guild of Finland, Tuija Heikura's *The City of Oulu 400 Years* (FI8-9) could be a tribute to the computer as well as the city's quadricentennial anniversary, also the modernistic steel and brass entry of Antero Ruotsalainen, *The New Age,* (FI45-46). Among nine anniversary medals mention must be made of Erja Tielinen's *Tarja Halonen 60 Years* (FI53-54). It is in *style rude* where the clay pellets are still visible from the modeling. Stunning technique in rare style, yet with a sensitive portrait!

France. The French exhibit was a profound disappointment. There were only seven artists from France who even choose to enter their medallic work. Although the entries were too few, those that did enter were excellent and France placed second in desirable medallic art with a **6.4** ranking, taking the silver prize. The disappointment was quite severe as the French had been such leaders in this field for decades. After all, this is a French Art and FIDEM was founded by the French 70 years ago. It has a tradition and a centuries-old heritage to maintain. If the lack of interest for exhibiting in America was political or economic, I would have hoped French medalists would have risen above that. French reputation in this field is far too great for such a weak showing. Daniel Taton's two entries rating 10s (FR14-16) were almost matched by Valentina Zele's medals of luxuriant detail (FR17-22). Oh! if only more French artists had participated. Bring Pierre deHaye, former Paris Mint Director, out of retirement.

Germany. German medallists stuck pretty much to traditional compositions, except for one in concrete (GE74) and one in a composition I am unfamiliar with – niobium – a shinny portrait medal of *Max Ernst,* by Abatha Alberta Kill (GE47). No multi-media to view but a couple medals in unusual shapes, including one best described as connected pentagons, Bernd Gobel's *Concerning Voltaire* (GE17-18). A medallic object by six artists, *Stars For Halle 1200 Years* (GE78) was in six parts, unusual shape, surprisingly harmonious for its multiple authorship. A realistic portrait, *Arthur Schopenhauer* (GE25-26) bore an attractive female nude superimposed over an ethereal vortex on the reverse. But one which should take the prize for charm is Helmut Konig's *Live With The Nature* (GE51-52), it features a realistic bear on the obverse and a husky dog sled on the reverse. Did I say charming! Germany was represented by 42 artists with 59 medals and earned a **4.25** rating.

Great Britain was represented by a very respectable 40 artists with 59 medals in the exhibition. This earned for them 292 points for a **4.95** average.
Their total points was second highest in the show (surpassed only by Poland, which had slightly more medals, 64, to add to their total). British medalists shunned the chosen theme, Reconstruction, and chose a theme of their own, Slavery and Civil Rights for a lackluster seven medals. One bore a credible portrait of Martin Luther King Jr., *I Have A Dream* (GB40-41) by Mark Jamieson, but the others displayed chains and shackles which did little towards the theme or their individual ranking. Instead I liked Robert Charles Elderton's three creations (GB17-22), with dramatic relationships of obverse to reverse. One exhibited Moses with tablets on the obverse, Jesus and two sinners or the reverse, both silhouetted and congruent. I also liked Malcolm Appleby's *Trafalgar Medal* tribute (GB1-2), with highly detailed ships "locked in mortal combat" on obverse, Nelson's victory ship on reverse.

Greece. Greek medalists march to a different drummer. Their low rating, **3.33,** reflected this. Their three artists exhibited six medals. All were uniface with no two-sided medals (as were Japan and Ukraine). Their introductory statement says their current artists employed the glyptic art of a millennia ago. I don't accept this. Ancient Greek coins set a standard of medallic beauty unsurpassed for two thousand years. I don't see any such beauty in the present Greek productions. Greek medalists should reflect on those early Greek coins as inspiration for future medallic creations.

Hungary. Hungarian artists are enamored with medals in series. Of the 36 artists, 17 exhibited medals in series – of the 69 medals 47 were medals in series. All totaled, the stand alone medals and those in series earned a low **3.33** ranking. Yet despite this there are some outstanding medals. I gave Ferenc Lebo's *Reconstructed Roller-Prints* (HU26) a well-deserved 10. Of course, I liked the *Medal Collector II* (HU14) by Emma Sz. Egyed and Sandor Toth's *FIDEM 1937-2007* Medal (HU64-65). One coin was submitted for exhibit – coins are allowed for a medallic exhibit – Balazs Bito's square coin design of aviation interest in 1000-florint denomination (HU4-5). Techniques tried first in medallic art occasionally are employed for coins.

Ireland. Every one of Ireland's entries was a two-sided medal! The only such nation to do so. Irish artists still create their art medals with a very traditional concept of two-sidedness. Please have the four Irish artists, who created six medals, kindly step forward and take a bow. Unfortunately they earned a low **3.33** rating for weak topical interests and lack of inscriptions. I gave the highest rank to Mary Gregoriy's *Other Worlds* (IR9-10). But please keep trying, keep producing! I like your adherence to tradition.

Israel. Israeli artists like modernistic medals and have for decades. At least half of the present 20 medals can be classed as modernistic if not abstract.
The 11 artists did well with a **4.7** rating over all. Exhibited was a series of 10 medals, the *Ten Commandments* by Oleg Gavrizon (IS4-14). But Alexander Zuckerman's *200 Andersen* (IS40-41) requires comment. The oval medal, in commem- oration of the children's author on his 200th anniversary, does not bear a portrait. Instead it is a stylized bust of a child with figures dancing on her head. It is silhouetted and congruent – the same device is raised on one side and sunken on the other, almost futuristic for the absence of detail. But it is the lettering – also stylized – where each letter in the legend is sunken within its own uniquely-shaped panel.
Noteworthy!

Italy. Italian artists achieved the gold in my opinion, the **highest rating, 6.47.** Italians, along with the French, lead all other nations in creating desirable medallic art. The Italian design and execution overall was excellent. Portraits reigned supreme, with Orietta Rossi's *World-Wide Year of Physics* (IT36) with its dual portrait easily achieved a 10. Nahoiko Onuki prepared a bas-relief study of Michelangelo's *Doni Tondo* (IT30) was superb. I liked the detailed scenes on two of Luigi Teruggi's three medals (IT42-47). Now I believe the most humorous medal in the exhibit was Lucido Petrillo's *Calendar Medal* (IT33-34) with symbols of six months on each side – but with the numbers for the days all jumbled within each month's panel! I didn't laugh until I studied it – often a charming characteristic is not overly obvious – until you do study it! The choice of themes and execution by Italian artists was superb. This continues a longtime tradition of good Italian design. What is in the drinking water in Italy that spawns such excellent medallic designers? This is evident even for Italian designers who emigrate from their homeland to other countries.

Japan. A small exhibit of 10 medals from 10 artists had a total ranking of 53 for a **5.3** average. One medal, Sumio Saito's *Contorted Globe* (JA7), was exactly that, in the shape of a globe, but had some attachments below in that it resembled a balloon with a gondola below. It bore only one number but had relief on the entire circumference of the globe (separate catalog numbers were given obverse and reverse on medals with two sides in the catalog). All Japanese medals were uniface.

Latvia honored Hans Christian Andersen with four of the 15 medals exhibited by the ten FIDEM medalists in the country. It earned a low **3.5** average, because of a lack of stronger themes. However, Andris Berzins ranked highest with an 8 for his *Mozart* (LA1) with Janis Strupulis close behind for her medal of filmmaker *Philippe Halsman* (LA10).

Lithuania was very high in my rating with a **5.91** giving this nation fourth place. Only seven artists exhibited 12 medals but they were exceptional quality, well above average. Danius Drulys's *Hans Christian Andersen* is so charming, he shows the emperor with no clothes! (LI3-4). I liked the detail in Juozas Kalinauskas' *Battle of Saule-Siauliai* (LI11-12) and the galvano work of Saulius Bertulis (LI1-2). Also the use of brick for unusual color, texture and contrast in this mixed-media (with bronze and aluminum) medal by Romualdas Incirauskas' *Man and Woman* (LI9-10) – now that's innovation!

Netherlands. There is a contrast between two medals with the theme of Birth in this nation's exhibition, one by Marianne Letterie *Birth of Thus* (NE32-33) shows a mink on one side and a budding flower with date of birth on the other in a charming composition Pier Van Leest's *Emma* (NE58-59) shows an almost blank obverse with oversize letters on the reverse, entirely typographic. The *Olympic Games Athens* by Francesc Zijlstra (NE70-71) would appeal to collectors. All told Netherlands' 21 artists exhibited 51 medals for a **3.5** average.

New Zealand. Several difficult themes were attempted by New Zealand medalists. *Comet Catcher* (NZ13-14) by Wallace J.E. Sutherland for one, *Constant Traveler* (NZ9-10) by Michael Reed for another. Terry Stringer had an interesting medal in that its eight-letter inscription at the base of a curved plaquette spell out the words that are the medal's name, *Adore, Rend, Lend, Lead* (NZ11-12). Jim Wheeler created a local Olympic medal (NZ17-18). Nine artists exhibited 12 medals for a rank of **4.58** average.

Norway. All medals from Norway were well executed earning a very high **5.75** rating from only three artists with eight medals. That rating was a respectful fifth place overall. Excellent themes, designs, and three portraits were evident in this exhibit: *Henrik Ibsen* by Rune Myklebust Tofte (NO10-11) and two by Ingrid Austlid Rise of the Royal Mint, *Henrik Ibsen* (NO2-3) and *Peter Dahl* (NO9).

Poland. Every aspect of Poland's medals in this exhibit has to be expressed in superlatives. It rated highest in number of points in my ranking, 324 for an above average score, **5.06.** Third in the number of artists, 43; fourth in the number of medals, 64. Polish artists created the highest number of requested Reconstruction theme medals, 14; the greatest number of abstract designs, 26. Seventeen medals appeared in eight series. Polish medallic artists are versatile and energetic. I liked Hanna Jelonek's *Pearl Buck* (PO16-17), Malgorzata Zabierowska-Pilch's *Virginia Woolf* (PO78) looking out of tall grass, and Wojciech Pondel's sensitive *Sigmund Feud* (PO55) among six portraits. Pawel Leski created two panels connected by a hinge to form a book, *The Book of Surviving* (PO29-30) that opens to a theme of Peace. But I must rank Magdalena Dobrucka highest of all for her four works. Her *Kite* (PO8) was illustrated on the cover of the ANA's *Numismatist* containing an article on the FIDEM Congress. Her *Mozart* (PO10) and *Rembrandt* (PO11)both gleaned a 10 in my book.

Portugal had the greatest number of artists, 43, and the greatest number of medals exhibited, 79. But this critic gave this nation the lowest ranking of medal desirability of all nationalities, **2.4** (with only 189 points out of a possible 790). I felt this country's art medalists are moving too far afield from traditional or popular art medal desirability. These artists have every right to do this but can be considered creating small sculptural objects rather than reproducible medallic objects as struck or cast medals. Further I felt the ratings were skewed downward where 13 of their entries did not meet the definition of medallic art and 21 had only the slightest medallic character- istics. These entries brought the ranking down considerably resulting in the lowest rating of all 32 countries. There were no 10s in the Portuguese entries but two 9s, one by Rui Sanches, the other by Felipa Nunez, despite the lack of any metal in the latter mixed media item.

Romania had the smallest exhibit – three medals by two artists. But one was a portrait of a military man with a chest full of decorations which fell into the topic of medals-on-medals. I ranked these three medals at **5.0.** Excellent for so few medals.

Russia had 14 artists exhibiting 26 medals earning an above average **5.15** ranking. I liked the creative openwork of Nina Posyado, particularly in her *Moris Ravel* (RU15). Paul Ekushev exhibited a medal *For Collectors* (RU4) that bore images of coins, symbols, portraits in pleasing array. Andrei Zabaluev's *USSR Pilot-Cosmonaut P.R. Povich* (RU25) would appeal to space collectors. Alexei Arkhipov's *Lev Tolstoi* (RU2) bears a massive portrait extending beyond the medal's flan, making it hyperdimensional.

Slovakia. Three-fifths of Slovakian medals may be considered abstract designs, even on an award medal by Ivan Rehak (SL36-37) for an Agricultural Mechanical Development Medal. Rozalia Darazsova, in her *Guardians of Dreams* (SL5) showed a sleeping figure with an owl and animals in a free-form sunken panel on a square flan for an unusual, yet appealing, touch. Maria Poldaufova's *The Three* (SO27) repeated an angel three times with sun and moon symbols. Nineteen artists exhibited 48 medals earning a **4.23** ranking.

Spain. The 16 Spanish medalists liked plaquettes, at least for this exhibit, 17 of the 29 medals on exhibit were square or rectangular shape, all 29 of which earned a **4.31** ranking. Eduardo Zancada's *El Escorial* (SP33) was a magnificent work featuring a castle scene in luxuriant architectural detail with formal gardens in forefront with hills and clouds behind. Antonio Valle Martin's charming *Hanging Clothes* (SP30) shows a mother obviously hanging clothes while a bare-bottom infant looks on. Ramon Ferran did an Olympic Football medal (SP13-14). But Angeles Sanchez Davia's *Re-Born* (SP26) reveals a female nude inside a meotope, a square shape with openwork silhouetting the human figure. That creation won a 10.

Sweden. There are three Carl von Linne medals in the Swedish exhibit (two appeared on one page in the catalog – the catalog numbers are accurate).). He was the scientist who named the classes of all plants and animals and gave them Latin names. It was the 300th anniversary of his birth – great reason to create medallic memorials. Annette Rydstrom got amazing detail in her two sand cast medals (SE23-25). Ulla Ohlson exhibited a sports award in three classes (SE15-16), Thomas Qvarsebo exhibited a triptych, *Stream of Refugees,* that was given three catalog numbers (SE 20-22), but it was one piece cast three times of featureless human figures. A favorite, however, is Ernest Nordin's classic *Vivat Lingua Latina* (SE9-10) in ancient Roman motif and lettering. Sweden's 13 medallists exhibited 30 medals for a **4.63** rating.

Switzerland. Only six artists from Switzerland exhibited 19 medals for a rather low ranking of **3.79.** Somehow artist Christa Seth-Hofner got under the rules to exhibit nine medals, none of which ranked higher than 4 by this critic. Most creative was Grazyna Yolanta Lindau's dramatic use of openwork for her set of three *Jazz* medals (SZ6-8). This critic liked Jazz *II* the best where the musician is indicated by the openwork and the cello shown in relief detail. Two artists collaborated to create *Menage a Trois* (SZ2) with interesting medals under their own names alone.

Ukraine is famous for atomic energy, thus this exhibit contains two atomic medals, one by Alexey Kovynev, *20 Years of Chernobyl* (UA4), the other by Roman Chaikovskiy for a 2006 Congress, *The World Union of Reactor Operators* (UA1). Two cast medals, chased and engraved by Yuriy Shevyakov (UA8-9), are highly creative; I liked *Salvation,* showing a guillotine, just slightly better than *The Warning,*. The eight Ukrainian artists showed 10 medals earning a **5.1** rating.

United States. Don't expect an iconoclastic report of my own country's exhibit. In fact, American medallic artists ranked poorly in comparison with other countries' entries. I ranked the U.S. exhibit – where 31 artists showed 65 medals – totaling 286 points for a dismal **4.4** rating.

The United States ranked 20th among the 32 countries. I noted only one 10, an award medal, *ICFAD* (US70-71) by Jeanne Stevens-Sollman. Those initials, incidentally, stand for International Congress of Fine Art Directors (obviously it required a fine art medal!). There were ten portrait medals. The black-and-white photo in the catalog does not do justice to Chu-Alice Chan's *Warrior* (US4) it must have been gold-plated. Eugene Daub did a sensitive portrait of gem engraver Irving Mazze (US7-8) who died in 2005. Han Jong Shin did a realistic female head, *Jin* (US62), by the modeling of hair quite well (always difficult to keep it not looking like spaghetti!). Please cast this plaster in metal. Anne-Lise Deering's shape of *The Old School* (US59) is pleasing. Sarah Peters went to great lengths to cast a real elephant's skin for the texture on the reverse of her *Elephas Maximus* (US50-51). Leonda Froehlick Finke finally found beauty for her *Brookgreen Gardens Medal* (US 11-12) in a career dominated by Holocaust, Death and Destruction theme medals (a few of which are illustrated, page 368, in the FIDEM At 70 special exhibit).

Countries Ranked by Medal Popularity Rating

		Number		Rating	
#	**Country**	**Artists**	**Medals**	**Total**	**Average**
1	Italy	34	45	291	6.47
2	France	7	17	109	6.4
3	Canada	20	46	281	6.1
4	Lithuania	7	12	71	5.91
5	Norway	3	8	46	5.75
6	Czech Republic	15	39	213	5.46
7	Japan	10	10	53	5.3
8	Russia	14	26	134	5.15
9	Ukraine	8	10	51	5.1
10	Poland	40	64	324	5.06
11	Finland	24	35	175	5.0
12	Romania	2	3	15	5.0
13	Great Britain	40	59	292	4.95
14	Australia	10	15	74	4.93
15	Belgium	23	41	197	4.85
16	Israel	11	20	94	4.7
17	Sweden	13	30	139	4.63
18	New Zealand	9	12	55	4.58
19	Denmark	3	6	27	4.5
20	United States	31	65	286	4.4
21	Spain	16	29	125	4.31
22	Germany	42	59	251	4.25
23	Slovakia	19	48	203	4.23
24	Croatia	14	26	108	4.15
25	Bulgaria	16	30	120	4.0
26	Switzerland	7	19	72	3.79
27	Netherlands	21	51	178	3.5
28	Latvia	10	15	53	3.5
29	Greece	3	6	20	3.33
30	Ireland	4	6	20	3.33
31	Hungary	36	69	228	3.30
32	Portugal	43	79	189	2.4

FIDEM 2007: An American Success Story

By Donald Scarinci

At FIDEM 1987 Mico Kaufman did a modernist conference medal and American artists exhibited more modernist art medals than in all of their previous FIDEM conferences combined. The work of artists like John Cook and Eugene Daub clearly had an impact on American art medals by 1987. Twenty years later, at FIDEM 2007, even with the absence of medals by great artists like Alex Shagin and Marika Somogyi, the American medals on exhibit were very strong as a whole.

Edmund Moy, Director of the United States mint gave the Keynote address and announced the beginning of an American neo-renaissance. It was the first time a United States Mint director personally attended a FIDEM conference. His speech on the opening day of the conference was the most significant policy statement made by a United States Mint Director in over a century. His choice of an international forum hosted by America made this the most historic event at any FIDEM conference since its first one in 1937.

Moy's speech resonated throughout the rest of the conference week. The discussion about American coin and medal design added to the attention that the American exhibit medals received, causing many lively debates among both American and international delegates.

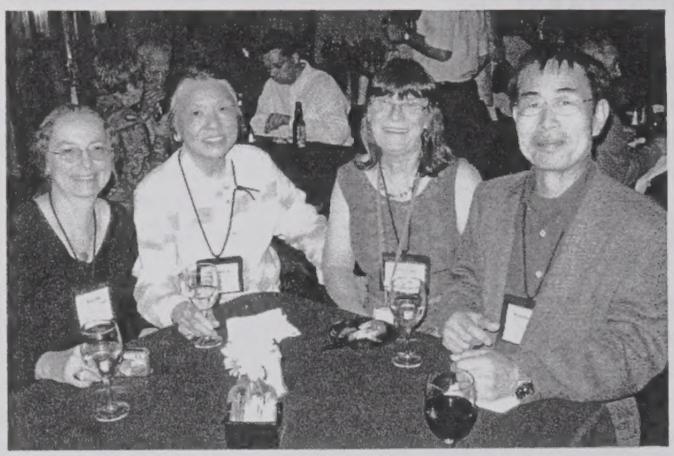
Americans delivered 13 of the 27 papers presented at FIDEM 2007 which is almost half. Even Dick Johnson was in attendance to offer his history and insights to conference delegates. Conference papers by American artists Jeanne Steven-Sollman, Eugene Daub, Don Everhart, Mashiko, James Malone Beach, George Cuhaj and Beverly Mazze were very powerful. American Scholars like Alan Stahl, Peter Van Alfen , Steven Scher, David Alexander and Robert Hoge placed the medal in its historical context.

The conference facilities, the dinners, the alternative activities for spouses and companions were fun, informative and well run. In fact, FIDEM 2007 may well be remembered not only as the most historic, but as the best run FIDEM conference ever held.

The ANA staff did everything well and they did it with western hospitality. They produced a wonderful catalog, organized the exhibition of medals and ran the programs. ANA staff even served drinks and cleaned up after the exhibition opening reception. If the ANA has problems with management, it was impossible to tell by the high spirits and enthusiasm of its employees at FIDEM 2007.

The exhibit was beautifully assembled with great care to medal placement, lighting, and tagging.

Enjoying the elegant reception at the Fine Arts Center.
Below left: Marie-Astrid Voisin, Donald Scarinci and Jim Licaretz.



Above, Jeanne Stevens-Sollman, Mashiko, Anne-Lise Deering and Kakitsubo, AMSA member from Japan

There are always late changes that are made in an exhibit of this scope and size, but each last minute change was made promptly to the satisfaction of the artist or delegate requesting it.

The medals could be considered a bit close together for some people's taste, but most people agreed that the trade off for medal spacing to include more medals in such an upscale, professional museum space was worth it. The medals will remain on display for 9 months and catalogs will continue to be sold by the ANA until they are sold out. Sarah Peter's wonderful conference medal will continue to be sold as well.

Saturday Evening Banquet at the Cheyenne Lodge of the Broadmoor.

Enjoying a dance at "The ball". The finale of a fantastic banquet at the Cheyenne lodge.

From left: Ilkka Voionmaa, Ron Dutton and Tom Gillilland enjoying a merry chant.

Left: George Cuhaj and James Malone Beach

From left; Ralph Sonnenschein, . Del Newbigging and Pat Sonnenschein

Jim Licaretz, AMSA president with Jeanne Stevens-Sollman FIDEM vice-delegate for the USA

Enjoying a drink on the patio under the full moon before the banquet is: Lars Lagerquist and Donald Scarinci

Form left: George Cuhaj, Philip Attwod and Del Newbigging

Philiph Attwood on left in a discussion with Amanullah Haiderzad.

FIDEM News from Cory Gillilland

The thirtieth FIDEM Congress is over and what a Congress it proved to be. Those who skipped the event really missed a great experience. Any number of Europeans who are regular attendees at FIDEM Congress' have contacted me to say that this Congress ranks among the very best that they have attended. The final count of attendees was 120 of which one third were American and the remainder came from abroad. The folks at ANA are to be congratulated for having really put on a stellar event. There were concurrent lectures and workshops going on every day so that attendees had the opportunity to choose between subjects that interested them. The complaints here surrounded the fact that all of the lectures were interesting and one could not attend them all. There was a social event almost every evening of the Congress with plenty of good American wine and hors d'oeuvres. The AMSA sponsored reception held at the ANA on Wednesday was a beautiful party.

Thursday evening we had a bar-be- cue at the Garden of the Gods. Then the Friday gala and the final banquet on Saturday that were spectacular. Sadly we also had to say goodbye to so many friends from so many places.

The medal exhibition which was put up by the ANA is excellent and a "must see". One would not believe the breath and depth of the art. The medals are going to remain on display in Colorado Springs for the next nine months. I hope that everyone who has an opportunity visits the Money Museum to see what is currently going on with medallic art world wide. I find it exciting and I am sure you will too.

Sarah Peters sculpted the FIDEM Congress medal which went to every person who was registered at the Congress. Mashiko designed the American delegation medal which is given by the US FIDEM delegation to every American that is registered at the Congress and also to the delegated from each foreign country that attends the Congress. Congratulations to both artists, their work make us all proud of what is being done by American medallic artists

There was a change in the guard this year. At the general assembly of FIDEM, Mashiko was elected to be the new delegate for the United States. She has been an exceptional vice delegate and I am certain she will be an even more distinguished delegate. Jeanne Stevens-Sollman will continue to serve as the vice-delegate for the U.S.A.

When I notified the executive committee that I thought it was time for me to step down as the delegate they surprised me by nominating me for FIDEM Vice President.

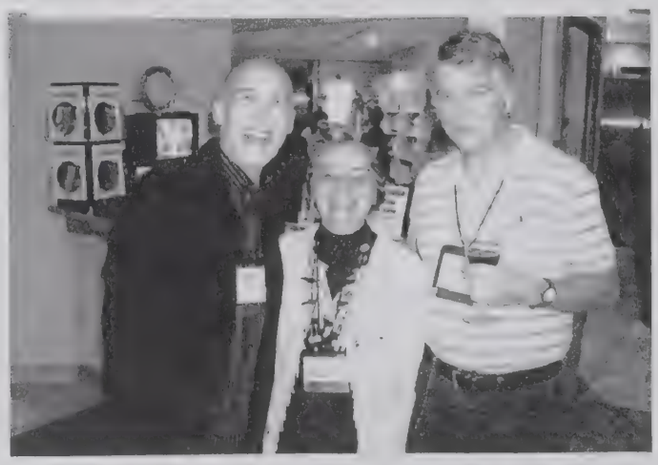
I am flattered by this honor and hope that I will be able to justify your show of support.

Cory

Jeanne Steven-Sollman, Anne-Lise Deering and Douglas White at the official opening reception.

Geroge Cuhaj and Alan Stahl

Michael Meszaros of Australia and Anne-Lise Deering



Eugene Daub, Jeanne Stevens-Sollman and Don Everhart

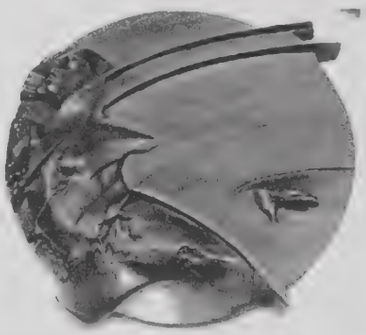
Medal displays from the FIDEM exhibition

Polish medal display

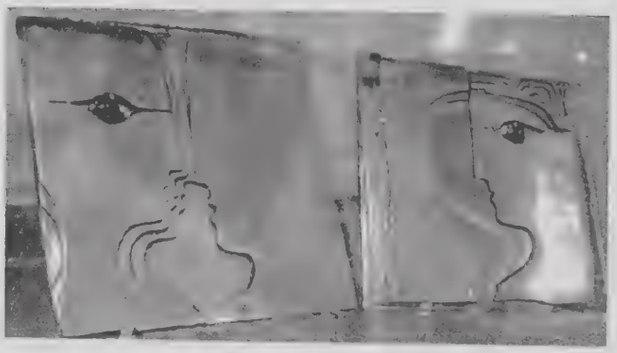
Polish medal display

Ukranian medal display

Heide Dobberkau, Germany
"Sheep on the way" bronze, 1981



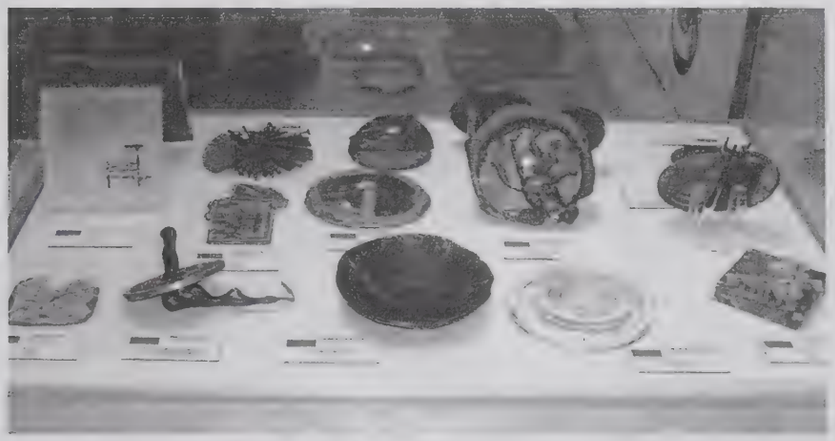
Magdalena Dobruka, Poland ,
"The Rainbow" Cast bronze 2006.



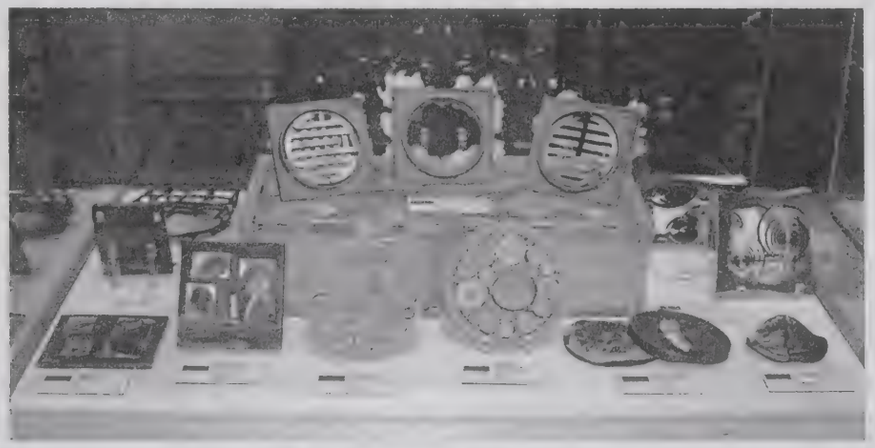
Erna Masarovicova, Slovakia, 1980, tin and glass.

Medal displays from the FIDEM exhibition

Medal display, Romania and Denmark

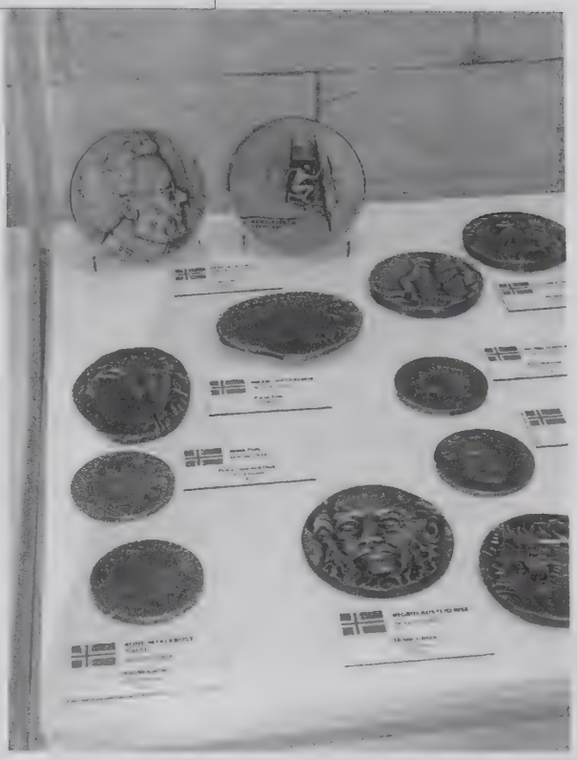


Bulgarian medal display

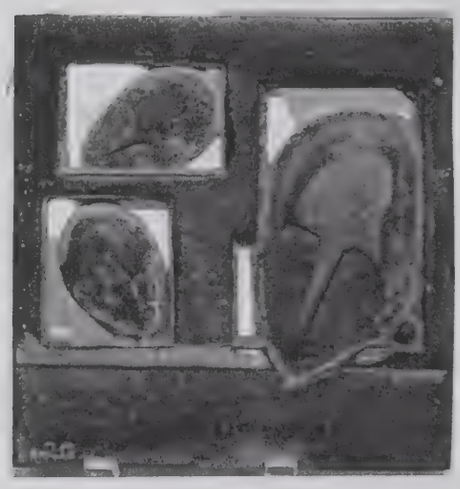


Bulgarian medal display

Hungarian medal display



Norwegian medal display

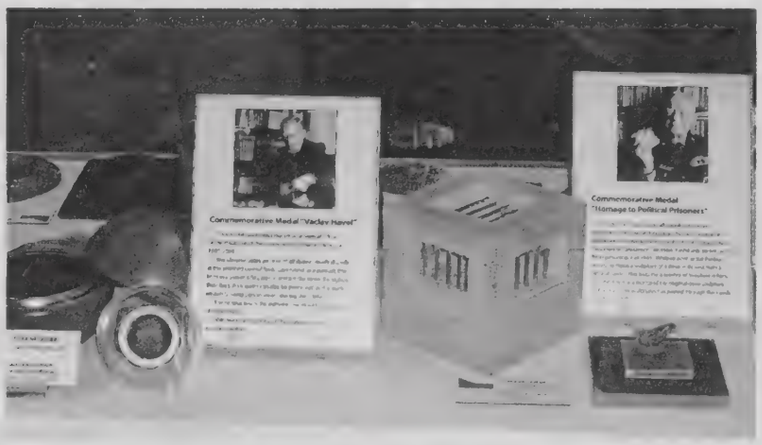


Nadia Roseva Green, Bulgaria,
"Conversation." bronze 2006.

Nicola Moss, Great Britain,
"Pearl" cast silver, 2006.

Medal displays from the FIDEM exhibition

Swedish medal display



Otakar Dusek, Czech Republic, Commemorative medals for "Vaclav Haval" and "Homage to Political Prisoners"

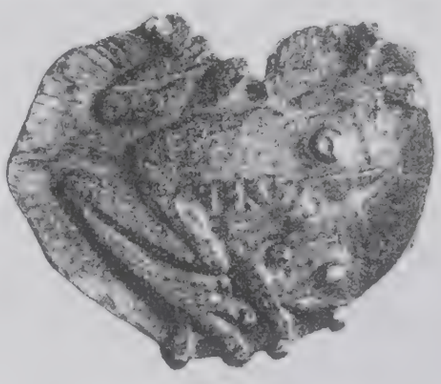
Finnish medal display

Slovakian medal display

Valeria Celestina, Italy, 2006.

Partial American medals display.

Sylvia Perle,
"Pacem in Terris" bronze 2001



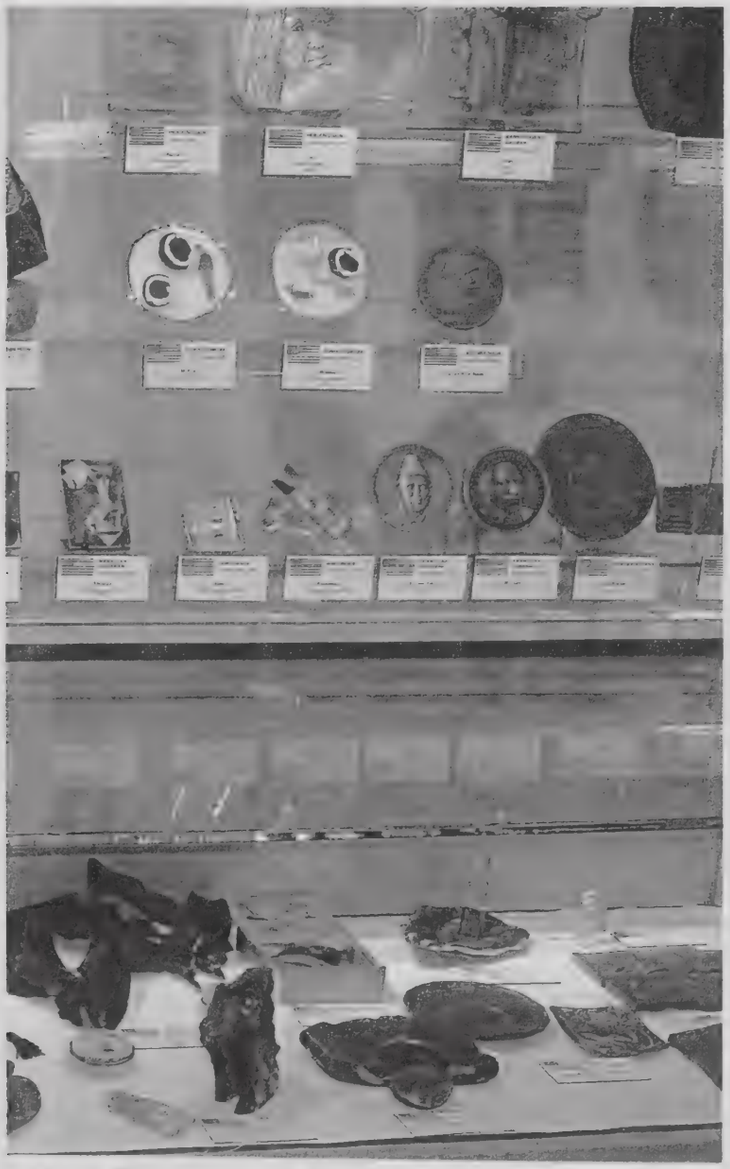
Elaine Swenson, "Waterlife"
bronze 2006

Sarah Peters
"Elephas Maximus" bronze 2007

Kinetic sculptures seen on the artists tour of Colorado Springs on Thursday, September 20.

Above: Admiring the sculptures are from left: Ron Dutton, James MaloneBeach and Philip Attwood on right

Below: John Carolah, Cory Gillilland and Ilkka Voionmaa



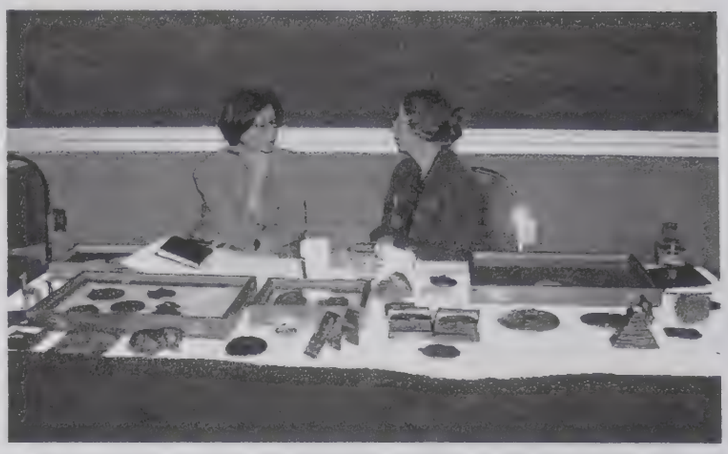
Above: Belgian medal display.

Above: Partial view of the American medals display. The photos shown in this publication were not picked with any particular preference to countries or artists. The aim was to try to show a representation of as many countries as possible.

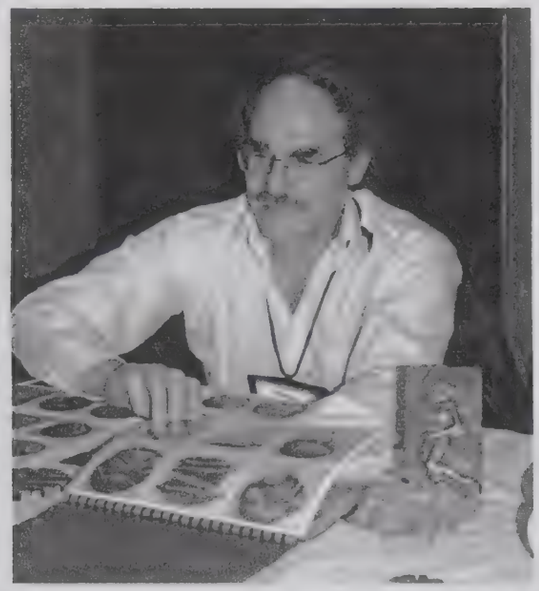
Many thanks to those that shared their photos with us: John Carolah, George Cuhaj, James Malone Beach, Jim Licaretz, Jeanne Stevens-Sollman, Donald Scarinci, Heidi Wastweet and Anne-Lise Deering

Saturday morning at the Bourse

Del Newbigging at his display of medals with John Carolah



Jeanne Stevens-Sollman at her medals display with Sandra Larimer on the left.



Michael Meszaros, AMSA member from Australia showing his portfolio of medals at the bourse.

Anne-Lise Deering showing her medals.

Sarah Peters at her display with brochures of her work.

Daniel Carr at his display examining a medal.

Canadian medal display with their new delegate Lynden Beesley, left and past delegate Del Newbigging on the right, both are members of AMSA.

Closer view of the Canadian medals on display.

Jeanne Stevens-Sollman, US Vice Delegate to FIDEM examining the Dutch medal exhibit .

Enjoying the exhibit is Marie Jean Lederman, on left and Jackie Lorieo, on right.

Dick Johnson discussing a medal at the Bourse.

News From 38th Street

The afternoon of September 29, 2007 turned out to be a very gratifying visit to Medialia...Rack and Hamper Gallery, located at 335 West 38th Street, NY 10018 (tel. 212-971-0953).

Medals are generally of some interest, so I expected to see 50 to 100 medals illustrating several subjects, as the title of the show is "19th and 20th Century American Medallic Art". However, it was more like several dozen different subjects, done by scores of well known, and not so well known medalists. There are several hundred medals of various sizes and compositions on display in two rooms. It is among the largest exhibit of medallic art in the last two decades.

Seven different collectors contributed to this exhibit; each collector displayed a unique point of view not just of subject matter, but also in their approach to collecting. The visitor gains a unique view of two centuries of medallic art and history. Areas of interest include medals of The New York Numismatic Club, Commemoration (e.g., outer space, war, the olympics, etc), Jewish medals (e.g., portaits, institutions, etc.), Provenance (collectors and their collections), American Portrait medals and their medalists, and Ophthalmology.

In this exhibit, there seems to be something for every taste, lots to see and compare, and it is all free for the viewer until February 23, 2008.

By the way, I am going back for a second viewing.

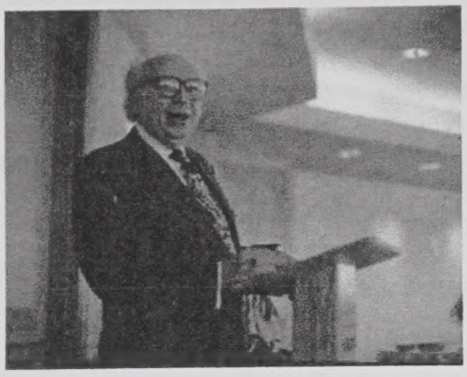
F. Gordon Frost
Numismatic Book Dealer

Medals by John Cook

Above:
U.S.A. DELEGATION,
1983 FIDEM MEDAL
bronze or silver ø57 mm
Obverse and reverse

On right
MELANCHOLIA (1987)
cast bronze 191 x 124 mm

Joseph V. Noble dies at 87



Joseph V. Noble, former director of the Museum of the City of New York, and previous to that an administrator at the Metropolitan Museum of Art died September 22nd from heart failure, he was 87.
He pursued premedical studies of the University of Pennsylvania, where he met his first wide, Olive Mooney. Noble worked for educational film companies and as a studio manager for WPTZ. During World War II he served in the camera branch of the Signal Corps in Long Island City, Queens, NY. After the war, he worked as executive vice president of Film Counselors in NY. His Tenure at the Met was from 1956-1970, and the Museum of the City of New York from 1970 until his retirement in June of 1985.

His is best known in the numismatic community as the guiding force behind the Society of Medallist, the semi-annual artistic medal program of Medallic Art Company. Many AMSA members past and present were able to work closely with him on those projects.
He was a participant and support of AMSA throughout. He spoke at several meetings in NYC at the Pen and Brush Club, and also was instrumental in arranging a traveling show for 1/10 of the medals from the 1987 FIDEM congress to go to Miami among other locations. He was the Dinner Speaker during the AMSA Hartford Conference and Exhibition.
He was elected an Allied Professional member of the National Sculpture Society in 1972, and became a life member in 1988.
He also served as Chairman of the board or Trustees of Brookgreen Gardens in Murrells Inlet, South Carolina, from 1976-1995, he was then elected chairman emeritus, a position he held at the time of his death. From 1977 thru 2002 he was instrumental in having an annual member medals program featuring South Carolina themes.

He is survived by his second wife, Lois Cook Cartwright, whom he married in 1979, daughter, Josette Gamble, two stepsons, Alan and Bruce Cartwright, and five grandchildren.

REMEMBRANCES OF JOSEPH NOBLE

Regarding the late Joseph Veach Noble,

Dick Johnson writes:

"Joe Noble came on board Medallic Art Company as director of the Society of Medallists when I was still employed by the firm. I had interviewed him previously when he was a director of the New York City Museum. However to him I was still hired help. But our respect for each other grew when I left the firm, to become a medal dealer while he remained in charge of the Society of Medallists.

"Gosh, here was someone I could talk to -- someone who knew the language! -- and our paths crossed frequently. He had been trained in art, long before becoming a curator at the Metropolitan Art Museum, and was extremely proficient in the art field. He knew the meaning of 'surmoulage,' 'contraposition,' 'superimpose,' 'replicate' and 'fecit,' for example. We could communicate and know what the other was talking about.

"It is the last term, 'fecit,' he once told me (at a reception at ANS in the old building) that one artist would use this term talking to another artist, but change it slightly for its humorous effect. "Oh, I see you signed the model 'faked it.'" But the artist had to be of equal reputation. I don't see any sculptor saying this to a Paul Manship or a Picasso, for example.

"For Don Scarinci's book on the Society of Medallists, I arranged for Don and I to interview Joe. Three of us, Don, my wife and I met at his home in New Jersey. We turned on the tape recorder and pestered him with questions. That interview is the property of Don and I hope he will relate some of those comments. They reflected the humor, the knowledge, the experience of this fine gentleman. He knew the field and he knew the artists. We will miss him.

"On another occasion we were talking about plaster models. He related that the Metropolitan Art Museum has one of the largest collections of such plaster models and these are stored in an old sealed-off subway tunnel beneath the Metropolitan. He was in charge of those models. He told me "I knew those plaster models so well you could turn off the lights and I could walk among them and never stub my toes."

MEDAL EXPERT JOSEPH VEACH NOBLE 1920-2007
http://www.coinbooks.org/esylum_v10n39a08.html

Deep-Relief Splash Dies Pushed to their Limit at Northwest Territorial Mint

Auburn, Washington, September 13, 2007 – There are only a small number of private full-service mints in the United States, and an even smaller number that can proclaim expertise in creating true medallic art. Northwest Territorial Mint, a global leader in custom minting and the largest producer of specialty medallions for the U.S. Military, is one of those few companies. Northwest Territorial Mint recently produced a series of medallions honoring a number of major military installations. These designs exhibit the company's expertise in rendering intricate detail in deep relief using splash dies. Unlike standard coining dies, splash dies are positioned in the coin press without a collar device, permitting the flow of metal outward toward the edges of the medallion during the striking process.

Included in this series is a medallion dedicated to McChord Air Force Base, the massive 4,600-acre air station located near Tacoma, Washington. The design for the 1¾-inch brass medallion was created by Michael Shaudis, a senior medallic artist with Northwest Territorial Mint since 2005 and an American Medallic Sculpture Association member.

Shaudis, a veteran of operations Iraqi Freedom and Enduring Freedom, has served with the 514th and 446th Air Mobility wings for the past 10 years. He currently serves as a flight medic with the McChord-based 446th Aeromedical Evacuation Squadron. As a talented professional with extensive military experience, Mr. Shaudis is not alone at Northwest Territorial Mint. In fact, the company employs a number of retired and former members of the U.S. Military. The company's CEO, Ross Hansen, who is himself a former Army aviator, leads a team that includes retired Army Ranger, a retired Army Command Sergeant Major, and a retired Navy Master Chief.

This 'insider' expertise has helped the company to create designs that truly capture the people, places, and ideas they're designed to honor. Combined with the skill of Northwest Territorial Mint's sculptors, engravers, and minting technicians, the result is a stunning portfolio of medallic art. The McChord medallion is a prime example of the premium placed on precision at Northwest Territorial Mint, both with regard to the research supporting the design concept and the craftsmanship exhibited in the finished piece. The obverse depicts McChord's historic number three and four hangars behind a masterfully detailed C-17. The medallion's extraordinary relief brings to life the elements of the design, offering a close-up perspective of the base and the surrounding landscape, including majestic Mount Rainier.

The company has recently produced a number of other designs that showcase its mastery of deep-relief minting. These include a medallion dedicated to U.S. Air Force Boom Operators and one that honors the heritage of Fort Lewis, which is located adjacent to McChord Air Force Base near Tacoma, Washington. The obverse of the Boom Operator medallion depicts a tanker crewmember performing an in-air refueling operation. The design's detailed composition, oriented to the perspective of the boom operator, conveys the incredibly precise nature of the task at hand. Its high-relief design renders it an even more realistic and visually compelling snapshot of the skilled work carried out each day by Air Force boom operators.

Northwest Territorial Mint's medallic tribute to Fort Lewis, the Army post named in honor of Captain Meriwether Lewis, is a stunning example of a montage design struck in deep relief. The obverse design features a beautifully detailed bust of Captain Lewis, dressed in military uniform and gazing with watchful eye over Fort Lewis's historic main gate. A fully modernized armored assault vehicle stands to the right of the gate, symbolic of the post's continued strategic importance. Mount Rainier looms in the backdrop. The reverse features the official seal of the U.S. Army.

Designed with attention to subtle detail and minted with paramount skill and craftsmanship, these medallions are prime examples of Northwest Territorial Mint's expertise in creating medallic art of the finest quality. More information about Northwest Territorial Mint's capabilities and samples of the company's work can be found at www.nwtmint.com. Also, each of the designs featured here, and many others like them, can be purchased at the company's online store: store.nwtmint.com.

Boom Operator Medallion Obv. design: Mike Shaudis, Sculptor: Steve Adams

Fort Lewis Medallion Obv. design: Mike Shaudis, Sculptor: Ed Llewellen

McChord AFB Medallion Obv. design: Mike Shaudis, Sculptor: Steve Adams

W.E. JACKSON & COMPANY

(Since 1921)

Embossers - Foil Stampers
Bookbinders
Specialized 3-D Foil Stamping
Embossing on all stationery items
Our Bindery makes Book-Style Medal Holders for display and protection.

For more information call (800)322-3025
Or Email us at: sales@wejco.com

Please visit our Web Site: www.wejco.com
Mailing Address:
Box 3842, Centredale, Rhode Island 02911

Advertising in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year.

Each additional "1 inch" ad for a member is $5.
(A one inch ad may have 40-50 words in regular font (10) and be a maximum of 6 lines long.)
Business card ad is $8 per issue or $32 per year.
For commercial businesses:
A half-page business ad is $100 pr. year/ 4 issues.
A quarter-page business ad is $60 pr. year/ 4 issues.

AMSA On Line Directory [on the website.]

If you are a member in good standing and want to be listed on the members page you can do it for free.

Just send a picture of yourself or your art with your name and contact information to:

<amsaonline@yahoo.es >

Tel. 401 781 6076
Fax: Same

E-Mail:
browncasting@aol.com

C. A. Brown, Inc.
315 Wellington Avenue
Cranston, R.I. 02910

A Fine Arts Foundry Since 1946

Checkout Our New Website-http://www.browncasting.com

Precision Investment Castings of

- *Small Sculpture, Medals, Bas'Reliefs,*
- *Hardware, Jewelry, Etc..*
- *Alloys Cast- Bronze, Brass, Pewter,*
- *Sterling Silver, Karat Golds*

Rubber Mold And Wax Making
Metal Tooling
Size Range : 1/16" Ultra-Thin
Up To 24" And More
Rapid Prototyping Services Available

Newsletter editor:

Anne-Lise Deering
Address: 24229 92nd Ave. W.,
Edmonds, WA 98020
Ph.206-542-0608, e-mail: AMSAnews@verizon.net
or supermedal@verizon.net.

Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallic sculpture.
This publication is for you, the members!
Please send information in writing, preferably as e-mail and include photos if available.
Please write bios in third person and limit your news to items related to medals, only !!

Also please don't forget to send in your questions or answers to be included in the next newsletter.
Deadline for the next newsletter is: December 31st !

REMEMBER AMSA MEMBERS DIRECTORY ON THE WEB !!
Don't forget to submit your material to the webmaster Enrique Moreiro. Note his e-mail address: amsaonline@yahoo.es

AMSA officers for 2007 - 08

President:	Jim Licaretz
Idolls@earthlink.net	Ph. 215-426-3959
1st Vice President	Geri Gould
geri@artmedals.com	Ph. 760-723-5769
2nd Vice President:	Eugene Daub
Eugenedaub@cox.net	Ph. 310-548-0817
Treasurer:	Heidi Wastweet
Heidi@wastweetstudio.com	Ph. 206-369-9060
Secretary:	Anne-Lise Deering
supermedal@verizon.net	Ph. 206-542-0608

Board of Directors:

Geert Maas	2008	maas@geertmaas.org
Enrique Moreiro	2008	amsaonline@yahoo.es
Cookie Redding	2008	cookieclaygirl@yahoo.com
Ira Rezak	2008	ilr8@columbia.edu
Mark Benvenuto	2009	benvenma@udmercy.edu
Lotte Cherin	2009	clotte1@gmail.com
Mel Wacks	2009	Numismel@aol.com

Advisors to the Board:

Cory Gillilland	gillilland@artinthehand.com
Ann Shaper Pollack.	jayann@optonline.net
Jeanne Stevens-Sollman	stevsollmn@aol.com
Alan Stahl	amstahl@optonline.net

AMSA Membership Form

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for $35.00 annual AMSA dues in the U.S.A. and Canada;
$20.00 for matriculated students (enclose a copy of the current ID card)
Enclosed is my check for $45.00 annual dues **outside** the USA and Canada.
Enclosed is my contribution of $_____ to further help AMSA reach its goals.

I am an :

Name:_____ *Artist*____ *Sculptor*_____ *Dealer* ___

Address:_____ *Collector*____ *Producer /Supplier* ___

City:_____ State_____ Zip_____ *Other*_____

Home Phone:_____ Day Phone (studio/work):_____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:
AMSA, PO. Box 1201, Edmonds, WA 98020